

**1. Your Name/Cooperating Teacher's Name: Alyssa Casamassa**

Grade/Age/Level of Students: 9th-11th/14-16/Beginner

Lesson # 5 of 5

**2.LESSON TITLE: Motif Development Lesson 5 of 5 in Unit**

**DATE: 2/2026**

**UNIT OF STUDY: Theme & variation in choreography**

**Main Theme of Unit: Manipulating motifs to generate choreography**

**3. MAIN THEME OF LESSON: *Manipulating motifs to create a phrase***

**4.ESSENTIAL QUESTIONS:**

*How does making a motif facilitate the development of a theme in dance?*

*How do different variations on a motif reflect different emotions?*

***1. Learning Objectives: (Students will be able to..by/through...)***

*Identify/analyze motifs and their meaning in their peers phrases*

*Create a movement phrase by varying motifs*

*Differentiate variations of the motif, tempo, energy, and dynamics, and pathway.*

**Dance Standards Addressed**

**DA:Cr1.1** – *Generate and conceptualize artistic ideas and work.*

Students explore and generate movement ideas by developing a single motif and creating multiple variations.

**DA:Cr2.1** – *Organize and develop artistic ideas and work.*

Students organize and refine movement by manipulating motifs through variations, reinforcing how motifs evolve and communicate different emotional qualities.

**DA:Re8.1** – *Interpret intent and meaning in artistic work.*

Students analyze how different motif variations show emotion and meaning, connecting movement choices to intent.

**6.New York State Teaching and Learning Standards:**

**Knowledge of Students and Student Learning**

The lesson allows students to explore their own expression through movement variations, supporting ways of thinking and communicating through dance.

**Instructional Practice**

Students engage in thinking by analyzing and creating motif variations, demonstrating dance aligned with learning objectives.

**Assessment for Student Learning**

Ongoing observation of student's ability to analyze, create, and differentiate motif variations provides formative assessment aligned with lesson goals.

**7. BluePrints for Teaching and Learning in Dance****Dance Making**

Students create and manipulate motifs, using choreographic tools such as tempo, energy, and dynamics to develop movement material.

**Developing Dance Literacy**

Students analyze and discuss how motif variations communicate emotion and meaning, building vocabulary and critical understanding of choreographic structure.

**Making Connections**

Students connect movement choices to emotional expression, seeing how artistic decisions influence audience interpretation and thematic development.

**9. DISCIPLINE-SPECIFIC VOCABULARY:**

*motif, repeated, phrase, improve, gesture, efforts, movement quality, slow-fast, tempo, direction, pathway*

**10. INSTRUCTIONAL MATERIALS, RESOURCES AND TECHNOLOGIES**

**(materials used in research, planning and/or instruction)**

**MATERIALS:**

- **Texts, Music:** Apple Music Playlist

**11. DEVELOPMENTAL INFORMATION:**

- *Sequence memory, coordination, improvisation, collaboration, emotional expression*

**12. INSTRUCTIONAL SUPPORTS:**

DE is using scaffolding by first giving students a motif in the first lesson of the unit, students are now making their own. Scaffolding is also seen with the various manipulations, as DE first gave groups manipulations to

do, students will now choose their own. DE demonstrates by showing the various variations and showing examples to students. DE also uses visual by writing different pathways on the board for students to see. Curtains will close during sharing. DE will use circulation around the room during group work.

## LEARNING SEQUENCE

### 13. PRIOR KNOWLEDGE:

This is the last unit on motif development. Within this unit, prior to the lesson, the students have completed a week learning different variations and manipulations on motifs. Students have also choreographed in their own in small groups. DE has noticed that the students progress and learn at a steady pace.

### 14. INTRODUCTION:

#### ●—Motivation:

*DE will explain to students that they will be creating their own phrases today culminating everything they have learned thus far in this unit on motif variations.*

DE will begin by having students improvise around the space while prompting them to apply different pathway and directions.

All while calling out different pathway/direction to their improvisation

This allows students to get warm, while also reviewing the different directions and pathways they can add into their phrases

“Curved, zig zag, straight diagonal”

“Forward, backward, left, right”

“Now you will pick 2 on your own!”

### 15. WARM-UP/INTRODUCTORY ACTIVITY:

As a class, students and DE will make a phrase together

DE will ask a student to show a movement or shape. This will go on until every student has given a part of the phrase

As a class, we will then synthesize and connect the movement to create a phrase  
Not only allowing students to have a say, but working on collaborating all together as a class

DE will repeat phrase multiple times while explaining theme and variation happening during the phrase

### 16. EXPLORATION:

DE will put students into small groups of 3, and explain to them that they will now make a variation on the group phrase, by choosing multiple motif development tools to change the original phrase.

“Make it something outside of the box, think about what emotion you want to convey”

Every group will get a piece of paper which is a list of motif development concepts/tools, previously worked with

**LIST ATTACHED:**

CHOREOGRAPHIC TOOLS/ MOTIF DEVELOPMENT

REPETITION

SIZE (condense/expand, small/large)

TRANSPOSE (Perform movement on another body part)

INVERT (Upside down)

(RETROGRADE (Reverse)

ACCENT (Highlight a movement or aspect of a movement)

TEMPO: Change the rate of speed

TIME EFFECTS: Cannon, Pickup, Unison, Stillness

BACKGROUND (Change the design of the body)

SPACE: Personal/General

LEVEL-High, Middle, Low

DIRECTION-Forward, Backward, Right, Left

PATHWAY- Diagonal, Zig zag, Curved, Straight

STAGING: Change Location on the stage, Symmetry/Asymmetry, Unison/Contrast

ADDITIVE (Incorporate something else into the movement)

FRAGMENTATION (Eliminate a part or parts of a movement or phrase)

LABAN'S EFFORT QUALITY:

Time: Sustained----- Quick

Space: Direct -

-Indirect

Weight: Strong-

--Light

Flow: Bound-----Free

ENERGY: Percussive/Sustained/Vibratory/Swinging

GROUP DYNAMICS: Formations

Asymmetry, Symmetry

Unison, Contrast

Partnering, multi-person shaping

CHOREOGRAPHIC STRUCTURES: Theme & Variation, ABA, RONDO, CHANCE

Student will choose three ways to manipulate their motif.

**17. DEVELOPMENT:**

After choosing which variation/manipulations, they will now make the phrase with the variations.

Ex. Motif begins the dance, motif in the middle, motif ends the dance.

By having students create their own variations, by choosing their own manipulation culminates this unit by giving them the freedom to choose which they like and what story/symbol they want to display.

DE will circulate the room and support groups, while having each group show her one by one what they have so far.

### **18. SHARING:**

Students will share their phrases they made in their groups to the class, with the curtains closed. Every group standing in the front watching, DE will ensure no talking while peers show their work.

Students will now have an open discussion after each group goes trying to guess what manipulations were in another groups phrase

Groups are given the opportunity to explain the choices they made and why

### **19. CONCLUSION:**

DE concludes by saying how amazing everyone's phrases were and to memorize these variations as they will be used in the future!

DE says how proud she is of the work they came out with in this unit on motif variations

## ASSESSMENTS OF LEARNING OBJECTIVES

### FORMATIVE & SUMMATIVE ASSESSMENT:

**20. Type of assessment:** *(This can be teacher observation and inquiry, self or peer assessment or a written assessment.)*

● <b>Criteria</b>	● <b>3 – Meets Expectations</b>	● <b>2 – Developing</b>	● <b>1 – Beginning</b>
● <b>Motif and Manipulation Clarity</b>	● Motif with manipulation is clear and repeated so it can be recognized	● Motif with manipulation is sometimes clear but not always repeated	● Motif with manipulation is unclear or not repeated
● <b>Use of Variations</b>	● Shows clear changes in any option of the list such as, tempo, energy, or dynamics	● Attempts variation but changes are limited or unclear	● Little to no variation shown
● <b>Participation and Understanding</b>	● Participates fully and can explain one way the motif was changed	● Participates but explanation is unclear or incomplete	● Limited participation and cannot explain variation

### Criteria:

- *Did the student accurately identify and repeat a clear motif with manipulation so that it was recognizable throughout the movement phrase?*
- *To what degree did the student apply variations to the motif while maintaining its original structure?*
- *Did the student demonstrate an understanding of how changing a motif affects the feeling or emotion of the motif?*

**21. Teacher Skill Development:** DE is focusing on giving clear explanations when having a culminating activity on a unit. The teacher is also working on using proper counts and dance terminology when doing the

phrase all together. Another skill being developed is differentiating instruction through scaffolding, beginning with a class motif and moving toward independent student work. During exploration and improvisation in the beginning on the lesson, the teacher is practicing circulating the room to give feedback and support students.

**22. Revisions for Re-implementation:** This lesson is the culminating lesson of the unit, builds off first learning what a motif is, how we can manipulate it, and now having students work without the DE to include all of these different types of movement. In past lessons, students were good at exploring effort but sometimes lost the movement, so this lesson focuses more on students making their own phrase and having a choice in what manipulations they'd like to use. The teacher will also remind students that improvisation can still be structured.

**23. Reminder to do:** For next class, we will be starting a new unit on “ ....”